

American Art News

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AUSTRIA CEDES ITALIAN ART

Dr. Karl Renner, formerly Chancellor of Austria, has ceded to Italy many art works, Mss. and relics not provided for in the Treaty of St. Germain. It is understood that these objects are already in the possession of the Italian Government, although the list and the secret agreement by which they were to be restored to their former owners have not been published. Their seizure began when the Italian armistice commission, under Gen. Segre, first arrived in Vienna, in Feb., 1919, the contention of the commissioners being that under the treaty of the war of 1866 these treasures should long since have been delivered. Among the articles taken by Gen. Segre were the famous tapestries of Mantua.

At that time began the removal of pictures from the Hofmuseum and Academy of Fine Arts, brought to Vienna in 1816 and 1838, and collected from many churches in the Venetian territory. The Italians, however, declare that they have documents to show that Austria has given to Italy presents of art works far in excess of value to those in controversy, among them being the collections of Manfrin and Bossi.

The Italians also took from the national library or other places additional treasures such as autographs, musical books and three manuscripts worth several million dollars, one of which "The Genesis of Vienna," is said to be the most valuable late Roman manuscript in existence.

With all these objects safe in Italy when the peace conference began in Paris, the Italians advanced further claims for art works from Austria, demanding the pick of pictures from the National Gallery in Vienna and virtually all the bronzes and statues made in Italy or that ever were in Italy. The objects thus covered were estimated to be worth 4,000,000,000 gold francs.

But their claims were rejected by the conference, and then began the Italian efforts to effect a special treaty with Austria. The negotiations proceeded until last spring, when Dr. Renner finally signed it. Under its terms Gen. Segre's seizure is legalized and a large number of additional valuable objects are ceded.

The most important are the Reliquary of Cardinal Bessarione and the Cross of St. Theodore, the first a remarkable specimen of the Venetian gothic goldsmiths' art of the 15th C., and the other a unique piece of Byzantine goldsmithy. The agreement also gives to Italy a quantity of bronzes, historical relics, manuscripts and other objects and bronzes of the Renaissance, including Donatello's "Angel Playing the Tambourine" and two bronzes by Antico. The whole of the famous Duke de Este collection is included.

In return Italy renounces her claims to certain objects, among them the coronation garments of the old German emperors. She also promises her help to save the Austrian collection from the claim of other powers under Article 196 of the Treaty of St. Germain.

According to report there was a verbal promise on the part of Italy to assist Austria whenever possible in the boundary delimitations now in progress and certain other political assurances.

Frieske Sends Watercolors

Through Mr. Alexander Hudnut, Frederick C. Frieske has sent from Paris nine recently-executed watercolor sketches which are to be shown at the Watercolor Club's annual exhibition at the Fine Arts Building next month. The artist had not used the lighter medium until lately for a number of years. The Art News has been privileged to see these works, which have all the artist's characteristic decorative feeling and delicacy of color. They will be a feature of the coming display.

TAPESTRY SALE FOR CHARITY

There will be a reception at the American Art Galleries, Thursday afternoon next, Dec. 23, at which will be present Baron de Cartier, Belgian Ambassador to the U. S., as well as diplomats representing other countries. Baron de Cartier and Mr. George Leland Hunter will speak during the reception upon ancient and modern tapestries and their influence on art and industry; and there will be on exhibition a modern tapestry, woven under most romantic circumstances by Mlle. Dubois, in whom and in whose work King Albert and Queen Elizabeth are especially interested. Mlle. Dubois desires to dispose of this tapestry, the amount received for which she will donate toward the re-establishment of the School of Tapestry Making in Brussels.

FAMOUS PICTURES HERE

(Special Correspondence of the Art News.) Paris, Dec. 3, 1920.—Fulfilling the prediction made by your well-informed journal during the war that the famous and costly art works which you reported sold in Germany to Dutch, Swiss and Scandinavian dealers would in time go to America, it is reported here that there are already in New York two noted pictures, at least, from the Oppenheim collection, a Memling, purchased by Mr. Philip Lehman here last summer, and a Carpaccio, a "Knight in Armor," bought by Mr. Otto Kahn. It is also reported that Mr. Lehman secured, while here, a rare Italian primitive, a "Christus." The American art world, and especially these discriminating American collectors, are to be congratulated on these acquisitions.

HITCHCOCK IN LUXEMBOURG

The French Government has purchased for the Luxembourg "The Vanquished," a painting by the late George Hitchcock, a war scene in the Netherlands in the early part of the last century.

TAX HURTS FRENCH ART TRADE

Paris, Dec. 5, 1920. The much discussed regulations of the public administration on the exportation of art objects have not yet been published. The bill was passed four months ago and was promulgated two and one-half months back but the regulations are not yet known. This causes the greatest damage to trade. There is a rumor current that the law will be revised, if not actually abolished. "Nothing could be more desirable," says the Gazette de l'Hotel Drouot. "By all means let trade be free, pull down all obstacles, facilitate the coming and going of art objects as exchange conditions permit. To encourage exportation, save in the case of works of really historic interest, is to give enormous vitality to the Paris market."

"Art exportations from France in general during the first nine months of 1920, increased by ten billions over the corresponding period in 1919. That is a most favorable symptom of the re-birth of trade and this re-birth must be fostered and developed by granting the liberty to export all such articles as France can spare, art objects and pictures especially."



LADY GUILDFORD
Holbein

Bequest of William K. Vanderbilt to Metropolitan Museum.

NATIONAL ART SERVICE LEAGUE

Chicago is doing what it can to bring about a Federal Department of Fine Arts, now so much in the air. With Oliver Dennett Grover as President, the National Art Service League has been founded in that city. In addition to a new Cabinet department, it believes in the establishment of a National University of the Fine Arts, a National Civic Theatre and a practical clearing house for the arts. It will seek to establish state and municipal art commissions and will urge a law vesting copyright in the artist, unless relinquished by his own act, and a law similar to that in France, authorizing a tax of 2% on sales of works of deceased artists, the revenue to go to their heirs.

It will also aid in the organization of pageants for public events, the designing of publicity for patriotic community and charitable drives, the use of artistic design in industrial products, the movement for adequate civic musical development and an agitation for the elimination of billboards which disfigure the landscape. It will endeavor to solve war memorial problems, will stand back of exhibitions of various sorts, and efficient sales organizations as a requisite for all public art exhibitions.

MRS. STERNER RETIRES

Mrs. Albert Sterner, who, for some seasons past, has arranged and directed numerous and varied art exhibitions at the Knoedler Galleries, is retiring from her post and it is reported the firm will confine itself hereafter to a few displays each season of the high-class old and modern pictures and prints which have long been its specialty and will abandon the exploiting of the more progressive modern American and foreign painters and their pupils and followers, which it has been Mrs. Sterner's delight to present. The appointment of a woman art exhibition director—even of Mrs. Sterner's experience and knowledge—to arrange and manage the exhibitions of an old and long established art house, was looked upon by the trade and collectors as a doubtful one, but Mrs. Sterner certainly availed herself of an unusual opportunity to exploit the art which she favors and many young artists owe to her an introduction that they would not otherwise have obtained, while her exhibitions—often of eccentric, if not immature artists' work—gave a "tang" to the often dull average art season in the Metropolis.

MET'N. MUSEUM ACCESSIONS

The William K. Vanderbilt bequest to the Metropolitan Museum, comprising ten paintings and two important pieces of furniture, is now shown as a group in Gallery 25. It will remain there all winter, and later the pieces will be distributed through various galleries.

Of the ten pictures, the earliest in date is the portrait of Lady Guildford, painted by Holbein in 1527 and reproduced in this issue of the Art News as the finest example of the few Holbeins in America. This painting was borrowed for the recent fiftieth anniversary exhibition of the Museum, and also had been shown in the Museum in 1907.

Four of the paintings are of the XVII C. Dutch school—"The Noble Slav," by Rembrandt; "Scene in a Courtyard," by Pieter de Hooch; "View on the Maas," by Cuyp, and "Entrance to a Dutch Port," by Willem van de Velde. Three pictures of the XVIII C. French school are included in the bequest—"The Toilet of Venus," by Boucher, and "Les Eufs Cassés" and "Danaë," by Greuze. The early British school is represented by Reynolds' portrait of Col. George Coussmaker, of the Grenadier Guards, and Gainsborough's portrait of Mrs. Grace Dalrymple Elliot.

Pieces from Duke's Collection

The furniture is French XVIII C.: a commode and secretaire of black and gold lacquer richly ornamented with ormolu, companion pieces, formerly in the collection of the Duke of Hamilton, and both with the cipher of Marie Antoinette.

A tablet erected by the trustees of the Museum in memory of the late J. Pierpont Morgan in the central dome of the main hall has been uncovered. The tablet is a stone slab eleven feet two inches high by five feet four inches wide.

A group of German Renaissance prints, presented by Felix M. Warburg, is made up of 17 prints—engravings, woodcuts and a single etching. Another bequest is that of William Milne Grinnell, a collection of Near Eastern art—potteries, miniatures and fragments—277 pieces.

Industrial Art Display

The fifth exhibition of industrial art at the Museum will continue until Jan. 30. These pieces, brought from factories and shops, range from millinery to rugs, from jewelry to furniture. Some three-score firms and individuals have co-operated with the Museum in getting up this exhibition.

War Portraits to be Shown

An exhibition of war portraits will be shown at the Museum Jan. 18 to Feb. 10. These are portraits of distinguished leaders of the American and Allied nations, painted by American artists. The collection, which will be presented to the National Portrait Gallery in Washington, will be sent on a circuit this winter throughout the country, of which the exhibition at the Museum will be the first.

A piece of Chinese sculpture, the entrance to a tomb of the Tang period, has been placed on exhibition in Room E 11. A Louis XVI shop front, the recent gift of J. Pierpont Morgan, and a Bernini bust of Cardinal Raimondo Capizucchi are recent acquisitions.

The sixth room of the Egyptian department contains an interesting display of findings of the museum's Egyptian expedition and includes discoveries made in an unexplored tomb near Thebes. A number of models of daily activities taken from the tomb of Prince Mehenkwetre are among the objects in this new display and are considered one of the most important finds of the expedition. They represent activities in the dead prince's life, scenes from his garden, his granary and stables, placed in the tomb with a view to the great dignitary's having the use of such things in his future life. The models found in the tomb had to be divided with the National Museum in Cairo.

A Carle Blenner Canvas Stolen

When he returned to his Sherwood studio this autumn after a summer spent at Greenwich, Conn., Carle Blenner surprised his artist friends with a collection of beautifully painted, decorative flower pieces. That the charm of one subject in particular was appreciated may be believed from the fact that when it was left in the lower hall of the building last week, not more than five minutes, someone stole it. It was a 20 x 24 canvas, the subject, "Old Fashioned Bouquet," showed a Chinese vase with phlox, gladiolas and zenias, and was one of the best he painted. The work had been sold to a prominent collector.

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Bronzes by J. M. Swan, R.A.

Clara Mamre Norton's Exhibition

Clara Mamre Norton is showing a group
of her recent portraits, flower pieces and
hand wrought jewelry designs at 36 E. 49th
St. to Jan. 1. A large standing presentment
of "Miss Emma A. Greeley" is one of the
most interesting works, painted with evi-
dent regard to character; "Edwina Selig-
son," the pianist, is ably rendered and an ex-
cellent likeness, and "Caroline" an interest-
ing rendition of childish character. The
flower works are decorative, good in color
and well painted.

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EXHIBITIONS NOW ON**Nicolas Roerich—Russian Painter**

One of the most interesting and important
art events of the current season will be the
exhibition of paintings by what many agree
to be the foremost living Russian artist,
Prof. Nicolas Roerich of Petrograd, to open
today at a Fifth Ave. upstairs gallery. The
collection, which consists of 175 paintings,
has recently arrived from Stockholm and
London, where Prof. Roerich has been living
since his departure from Petrograd, fol-
lowing the tragic upheaval in Russia of 1917.

Striking in its boldness of design, bril-
liancy of color and imaginative power, the
art of Prof. Roerich promises to afford the
local public something in the way of a sen-
sation. His work represents the North
Russian note in art, not the South Slavonic
inspiration which has recently been made
familiar here in the art of Boris Anisfeld.
His prominence in his own country and his
recent successful exhibitions in Stockholm,
Copenhagen and London lend particular in-
terest to the first American appearance of
this distinguished Russian painter.

The exhibition will be on continuously
until January 15, after which it will go on
an extended tour of the leading museums
and galleries of the country, including among
others the Boston Art Club, the Albright
Gallery, Buffalo, the Chicago Art Institute,
Worcester Art Museum and the City Art
Museum, St. Louis. The arrangements for
the tour of the Roerich exhibition have been
made by Assistant Director Robert B.
Harshe of the Chicago Art Institute and a
scholarly and artistic illustrated catalog for
the exhibition has been prepared by Dr.
Christian Brinton, whose acquaintance with
the work of Prof. Roerich extends over a
period of fifteen years.

Cabinet Paintings at Babcock's

A collection of some 60 canvases of medi-
um size by leading artists will be the at-
traction at the Babcock Galleries, 19 E.
49 St., through Dec. 31. None of the works
measure more than 16x20 and many are
smaller. All are suited to city houses and
apartments and many were painted espe-
cially for this show. Altogether it is a
harmonious collection, representing men
with the same general art views. J. Francis
Murphy, Elliott Daingerfield, Eugene Hig-
gins, Luis Mora, Glenn Newell, William R.
Leigh, Albert Groll, Charles P. Gruppe,
Joseph Boston, Irving Couse, Charles W.
Eaton, Bruce Crane, Charles C. Curran,
William R. Derrick, R. H. Nisbit, Charles
Vesin, W. M. Post, E. H. Potthast, Ed-
ward A. Kramer, Frank T. Johnson, F. M.
Knowles and E. C. Volkert are among the
number. There are two brilliant, colorful
landscapes by George M. Bruestle and two
good examples of E. V. Brewster, "Fishing
Smacks" and "Gray Morning," by Henry
S. Eddy are fresh in color and convincing.
Allan C. Eldridge is well represented by
"Angry Sea," a virile marine and "The Gulf
Stream." Albert P. Lucas shows one of
his nocturnes and Gustave Wiegand has a

A. G. Learned at Ainslee Galleries

A group of 15 recent pencil portraits by
A. G. Learned fills one of the smaller of
the Ainslee Galleries, 615 Fifth Ave., through
Jan. 15. The skillful portrait work of this
artist is well known to N. Y. patrons, al-
though this is the first collective exhibition
he has held in several years. The works
are all colored in a delicate, yet telling man-
ner, and the entire display denotes refine-
ment and charm. "Mrs. Robert Kimball," in a
red hat, to which every other accessory is
cleverly made secondary, has good expres-
sion. "Miss Eva Gautier," a standing pre-
sentment of an interesting subject in a red
gown, is graceful and well posed. "Miss
Zaneta Smith" shows delicacy of handling, is
well drawn and finely executed. "Mrs. J. P.
Bickerton, Jr." in strong and the contrast-
ing lights and shades is cleverly presented.
"Hon. Robert B. Hawley" is dignified with
well modeled flesh and portrayal of char-
acter. "Mrs. Xavier Benziger" is refined and
graceful and "Mr. Francis Macmillan" and
"Mr. Carl Seyffert" show that the artist
can record the male character with strength
and understanding.

John Storrs at Folsom Galleries

In his exhibition of sculptures and wood
engravings at the Folsom Galleries, 104 W.
57 St., through Dec. 24, John Storrs, a native
of Chicago, who has lived for a number of
years in Paris, where he has adopted some
of the latest art expressions of the "mod-
ernist" school, brings a new note to this
country even in his cubistic tendencies. The
wood blocks have a decidedly individual
technique and in their expression and gen-
eral masterly execution his efforts, whether
understood by the conservatives or not, com-
mand respect. Light, shade and contrasts
are ably handled and the excellent draw-
ing of the works, is proof of earnest effort
and sincerity. His sculptures, which include
"Horses Heads," "Winged Horse," "Bather"
and "The Wave," cut in burnished bronze,
in simple direct straight lines are models of
modern style, yet they carry the artist's per-
sonal viewpoint and evince graceful action
and a striving for individual expression. The
artist's wife, a Frenchwoman, in a foreword
to his catalog eulogizes her husband's art
and general qualities rather amusingly in
French as follows in translation:

"My husband is an artist. It is difficult to define
him. He is a sculptor, he is a poet, he is a dreamer,
he is a chameleon. He changes his humor with the
light and he is under its inspiration like a drop of
water in the sun. His soul takes all the subtleties of
the air. His soul is like the robe of the 'Peau d'Ane',
—color of the times. He is gray like a child, joyous
in an apple orchard in blossom on a spring morning—
at certain days. On others he is thoughtful and
sombre like a chapel where a single candle burns.
He is charming, irritable, nervous, sensitive, taciturn,
exuberant, insupportable, adorable, indefinable—he is
an artist."

E. O. Hoppe at 556 Fifth Ave.

American artists who look down from
lofty heights on mere craftsmen will be in-
terested to know that a society numbering
100 artist members in Europe have assumed
the work of producing each year a cer-
tain amount of work in the crafts. Some
produce wood carvings, others make jewelry,
pottery, china, rugs and other useful and
artistic articles in order to promote the
best artistic results in everyday life and
to advance good taste and a knowledge
and appreciation of the beautiful. E. O.
Hoppe, a painter of Paris is one of this
number and he has come to 556 Fifth Ave.
with a collection of works that express his
personal viewpoint regarding craftsmanship
and the way it may be applied to making
entertaining small articles, that while they
may not belong to the everyday class of ne-
cessities are yet decorative and artistic.
He has selected "Whimsical Dolls and
Silhouettes" to prove his ability and origi-
nality in minor art expression. There are
many dancing figures made entirely of tissue
paper, full of action and having a sculp-
turesque appearance that enhances their in-
terest. The silhouettes are well proportioned
and show graceful figures and interesting
designs, and the dolls represent various
countries, theatrical characters and different
periods. Some of them are portraits and the
clever manner in which he suggests
Theda Bara, Lady Diana Manners, Don
Alfonso, "Anatole," "Lady M.," "In a
Persian Garden" and "Bridget," "Emile"
and "Polaire" interests a large audience
daily.

Arthur B. Davies Graphic Art Show

An exhibition of lithographs, aquatints and
drypoints by Arthur B. Davies is on at E.
Weyhe's, 710 Lexington Ave. (between 57
and 58 Sts.), to Dec. 31. This is the first
comprehensive exhibition ever held of Mr.
Davies' work in the graphic arts, and affords
an excellent opportunity to measure his
achievement in black and white. During the
past few years he has devoted considerable
time and energy to the graphic arts and has
become a master of the exceedingly complex
medium of aquatint. He has made a genu-
ine contribution to the technique of the art
in America, and now has about 75 drypoints
and aquatints and about 60 lithographs to
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Brooklyn Artists' Autumn Show.

The Brooklyn Society of Artists shows at
Pratt Institute, Brooklyn, through today.
The catalog has 80 numbers, and the works
are of unequal merit. "Spring," by Clara
Fairfield Perry, is a charming conception.
Robt. Laurent's wood carving "Youth" has
been seen before. Fred. J. Boston is repre-
sented by three thumb-boxes in brilliant
colors, studies of the Hudson and the Palis-
ades. Nicolas S. Macsoud sends three
Oriental subjects; Leon Dabo, two marines;
Hamilton Easter Field, a single modernistic
"Portrait," and W. E. Spader, a careful
study from the female nude, "A Touch of
Lavender." Norwood MacGilvary also has
a good nude. The radical school is repre-
sented by Alexander P. Couard in his "No.
2." "The Lily Pond," by Chas. Burlingame,
is pleasing in its handling. Clara Stroud
shows three canvases in strong color, broad,
free and breezy in style, while Benjamin
Eggleston, Eleanor C. Bannister and Gus-
tave Wiegand are other contributors.

A group of colored pencil drawings by
Elsie Southwick Clark is on view at the
Milch Galleries. They have good drawing
and prove that the artist has decided talent
for character expression.

Early Chinese Art

IMPORTANT EXAMPLES OF

Old Chinese Porcelain
Early Chinese Sculptures and Pottery
Rare Persian Faience

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LONDON LETTER

London, Dec. 8, 1920.

The rumor that the government is considering the imposition of a tax upon all auction sales is arousing some misgivings in certain quarters. The first superficial impression created is that it will act disadvantageously to salesroom business and direct transactions more generally towards private dealing. But one has only to recall how, when the entertainment tax was first introduced, a similar slump in business at theatre and concert boxoffices was predicted and how there not only was no fall in patronage, but actually an increase resulted. Pessimistic as may forebodings be, it usually needs only a short time for the public to accustom themselves to new conditions, and although there may be a temporary falling off in receipts on such occasions, this is generally of only brief duration. It is, of course, greatly to be hoped that the tax, when fixed (as apparently it is about to be) may be arranged at a reasonable rate, so that no unnecessary dislocation of business may follow. It has, of course, been suggested for some time past that a percentage levied in this manner should be devoted by the government to the purchase of fresh art works for public collections, in which case the tax would, like curses, come home to roost, a most admirable method of disposing of it. But this happy state of affairs is not likely to materialize until the public debt is partly paid off.

The Cult of the Fireplace

To buy an entire house in order to secure its fireplaces seems rather a costly method of acquiring Adams relics yet this is the plan adopted by a certain firm dealing in antique house fittings. In many of London's Bloomsbury Squares there remain houses rich in mantelpieces both of marble and wood, elaborately modeled and carved by the master designers of the late XVIII C. To remove these, replace them with modern substitutes and resell the houses (probably at a profit) is an obviously advantageous undertaking and the only wonder is that the idea did not occur to anyone sooner. Many of the mantelpieces, which are of quite a classic elegance, are adorned with compositions taken from ancient mythology, others are embellished with animals and inlaid in Grecian designs in colored marbles. They are now commanding high prices and are greatly in demand by collectors who appreciate their dignity and charm when used in combination with furniture of a similar period.

A Child Artist

A second exhibition of the work of that extraordinarily able child artist, Pamela Bianco, is on at the Leicester Galleries, Green St. Unlike most child prodigies, Pamela shows decided development and one can actually trace the various stages of evolution through which she has passed. She is now essaying oil painting, in which she evinces as much originality as in her black and white work. She tackles difficult problems in foreshortening with remarkable success and is careful never to use two lines where one will suffice. She is now 13, has still escaped the lure of the art class and bids fair to be as masterly in maturity as she has proved interesting in childhood.

Modern Furniture Designs

Suif vast strides are being made just now in connection with modern designs in furniture, both in the painted variety and in that which relies for its success on the skilful treatment of plain and panelled surfaces, that one wonders whether the progress undoubtedly made by the furniture de-

signer of the day must not before long affect the market for old furniture. Already it is noticeable that the type of householder who formerly prided himself on his nice taste in the antique is veering round to ultra-modern pieces and leaving antique-collecting to those who can afford to indulge in important specimens. It is certainly noticeable that fewer reproductions of the old pieces are displayed for sale, a fact which would seem to point to the fact that for the time being public taste is inclined to the furniture of its own age, at least so far as the middle-class buyer is concerned. Possibly this development is to be traced to the war, which undoubtedly brought about a demand for brightness and novelty at any price. With the return to more normal conditions, the public may revert to its former frame of mind. But at present, furniture painted by modern artists and craftsmen is selling freely and selling well. As the genuine antique is daily becoming more and more of a "rara avis" and forging is becoming too costly a matter to make it worth while, the modern trend is all to the good. Perhaps it has been intentionally engineered to cope with the lack in the antique supply. L. G. S.

CHICAGO

The Edward B. Butler prize of \$100 for the most popular picture at the annual exhibition of American oils and sculpture (which closed last week at the Art Institute) has been awarded to "Torn Lingerie" by Frederick Frieske, adding another laurel to this already twice honored work. This prize is bestowed by popular vote and although the majority was small it upheld the decision of the juries and committees which awarded the work the Potter Palmer and Wm. R. French medals.

The first exhibition of works by the Business Men Painters is now on at the central Y. M. C. A. It is a really creditable showing and makes one feel that intelligence is a force which, once trained, may be variously applied. The Norwegian Society is also giving an exhibition at the clubrooms on S. Kedzie Ave., following the Swedish Club, whose exhibitions are annual events. It is to be remarked that many of the good painters are of Norse blood and such exhibitions serve to remind one of the debt America owes to the men of the North.

The Hamilton Club show is proving most successful and the sales have exceeded those of last year so far. The Palette and Chisel Club show still continues popular with a daily average of bids over the \$100 mark. Sigurd Schou contributed to the sale one of his still lifes beautifully framed. Six bids for it by fellow artists were recorded in a few moments.

In the Dealers' Galleries

Coming appropriately in a season of so much combined artistic and social activity the O'Brien Galleries arranged a private view of the house and its possessions for Dec. 17, evening, under the auspices of the Illinois Woman's Athletic Club, at which a collection of old and modern art objects and paintings of various schools were discussed. Special attention was given to the works of Betts, Mazzanovich, Caser and Birren. These galleries have recently negotiated the sale to a museum of some remarkable pieces of old pottery. A large and notable Schreyer is soon to be added to the present collection of paintings.

The recent paintings of Prof. Walter Sargent of the University of Chicago and sculptures by Joseph Bailey Ellis are now on view at the galleries of Carson Pirie Scott and Co. The Sargent pictures are mostly wood interiors, rendered in a vibrant and spirited style, and showing a rare understanding of the character and individuality of trees. The sculptures of Joseph Ellis are full of vitality and charm and some of his more fanciful and decorative animal studies are of special interest. Both men are New Englanders by birth and both attended first the Mass. Normal Art Training School. Prof. Ellis is at present teacher of the Division of Arts at the Carnegie Institute of Technology, Pittsburgh.

Sigurd Schou's exhibition at a local gallery is attracting an unusual amount of attention from fellow artists. He is one of the most forceful, brilliant and pleasing painters of the modern school.

L. Magruder Mitchell announces a holiday showing of a collection of Old Masters and a collection of Saugatuck paintings at his studio in E. Huron St.

The artists are planning a New Year's Eve frolic at the Coliseum in connection with the many activities stirred up by the sale of the Tree Building, in the interests of a building fund for an artists' colony or studio apartment house. There are plans and rumors of plans and something definite should be soon announced.

Evelyn Marie Stuart.

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PARIS LETTER

Paris, Dec. 5, 1920.

At last it has been decided to charge an entrance fee at French museums. All foreigners visiting Paris are astonished that they are not expected to contribute to their upkeep as in other countries. Sundays and holidays will remain free days. This new rule will make the visiting of picture galleries much more agreeable as it will eliminate idlers.

The notable exhibition of the last few weeks has been that of 50 paintings and 50 drawings by Carrière at Bernheim Jeune's. Carrière's method of painting was peculiar. He used monochrome sepia washed into the canvas, the paste being fairly full in the lights and so thin the canvas shows through in the half tones. Whether Carrière influenced Rodin or Rodin Carrière, it is difficult to say. The fact probably is that one reacted upon the other. Carrière was quite obviously preoccupied with sculptural effects, while Rodin saw in the colorless Carrière suggestions for sculpture. But the two natures were very different. Temperamentally Carrière is far more closely allied to Millet. Then again one discerns traces of Daumier and Whistler in the technique of Carrière who, in his turn, has acted upon different contemporaries: Aman-Jean in interpretation and Steinlen in feeling and repertory.

Carrière's favorite subjects were Maternity and Childhood, spelled in capitals. The exhibition has only one truly objective portrait and the two nudes shown are anomalies. In the catalog a "Portrait of Mme. Carrière" is bracketed "Pénombre" which is what most people would think the others were painted in. As a musician may have a more or less justified fancy to play everything with the soft pedal on, so Carrière painted his pictures. Every one of them is "muffled," which does not imply they are blurred from an incapacity to define the structure.

The Carrière display is followed by one of paintings, aquarelles and drawings by Cézanne, also at Bernheim Jeune's, while Durand-Ruel has a Renoir display in store.

American Artists Show

American artists in Paris are following the businesslike practice of having their works placed in constant evidence in one or another quarter. Their latest display was in John Levy's beautiful rooms in the Rue de la Paix, where were shown the captivating Frieselée; the brilliant supple Ullmann; and the interesting Thorndike. Dougherty, F. M. Johnson, R. B. N. Hofstater, etc., all showed.

Late Art News

A piece of material in perfect condition, said to have been brought from Palestine during the first Crusade by Eustache III, brother of Godefroy de Bouillon, has been discovered in a reliquary at Susse-sur-Mer in Pas de Calais.

With truly medieval energy the villagers of Alan, a little parish near Toulouse, have frustrated a big dealer's intention to purchase their most cherished heirloom, a piece of XV C. stone carving of their local crest, representing a cow, life size, wearing an historical coat-of-arms about its neck, and whose removal entailed disfigurement of an exquisite Gothic portal, the last trace of a bishop's palace. This is the second time the mayor and citizens of Alan have had to seek the government's protection for their precious cow which, having been once classed among the country's historical monuments they thought safe from dealers or collectors.

The name of M. Théodore Reinach, the archaeologist and editor of La Gazette des Beaux Arts, was incorrectly given as "Robinson."

Germans Smuggle Art Works

Two Germans were caught in a large Paris hotel recently privately putting pictures on sale claimed to be by Monet, Renoir, Diaz, Van Gogh, Picasso, etc., which they confessed to having brought in from Germany and for which they could not produce any customs house receipts. In their defense they alleged that authorization had been given them by word of mouth by the customs authorities at the French frontier where the necessary forms, stamps and seals were wanting. Meanwhile they have been arrested and should their allegations prove false they will be tried for introducing art works into the country fraudulently. If they are found guilty the whole collection—worth, according to the Germans, some million francs and coming from the Rothermundt Gallery at Dresden—will be confiscated and the defaulters fined to an amount equal to the value of the works.

Some Recent Exhibitions

André Verdilhan, a good painter of sky and water, has been showing his work at La Licorne; André Frayé, who shows at Marcel Bernheim's, is gifted but he is not scrupulous enough and is too much influenced by Matisse; Feder is a foreigner whom Paris has influenced in the right way—he shows at Marsan's. The Polish artist, Adam Styka, shows Eastern scenes at Girard's, and Mlle. Laure Bruni has her pictures of the banks of the Rhone at Allard's.

Prof. Charles Henry thinks science has influenced art and at the Sorbonne recently endeavored to demonstrate how scientific study of sensation may prove serviceable to artists who, in his opinion, would do wrong to limit their field to psychology.

The Gorham Foundries

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Particular attention is being given to the patining of statuettes.

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Correspondence Solicited

THE GORHAM CO.

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NEW YORK

Late Art News

M. Paul Guillaume, the well-known dealer, who specializes in pioneer-painter and negro art, has been married to Mlle. Lacaze. M. José Bernheim, the well-known "expert" in modern pictures, has been awarded the little red ribbon.

M. Paul Mallon is showing designs by various artists in furniture in his beautiful showrooms at 58 Boulevard Flandrin. Here is a great connoisseur in antiques extending his interests to modern art—an example which his confrères will perhaps follow.

The late master-graver Lepère, the Rembrandtesque Naudin, the bitter-sweet Willette, Steinlen, the true, and Poulbot, who though bed-ridden, has just done a poster for the new loan, have been brought together at the Galerie Sauvage. A more homogeneous company is that at the Cent Dessins at Devambez's, where various members of the old guard are singularly attached to a very light brigade of moderns.

The publisher Laurens has just issued a useful historical sketch of the Cathedral of Noyon, one of the war's most famous martyr-monuments, by M. Marcel Aubert.

Mr. Roland F. Knoedler has offered a bust of Abraham Lincoln by Douglas Volk (1860) to the Museum of Versailles.

A monument to Ziem will be erected at Nice opposite the villa in which he painted his last pictures. The sculptor Ségoffin has been asked to undertake the work.

It was something rather novel for a statesman to allude to the artistic heroes of his country as did President Millerand in his speech on Armistice Day at the Panthéon. For each of the fine arts M. Millerand chose one or two names as representative of his country's vitality: to wit, Rodin in sculpture, César Franck and Debussy in music, Puvis de Chavannes and Carrière, Renoir and Cézanne in painting. These names he coupled with those of Pasteur, Berthelot, Henri Poincaré and Curie in science.

A number of American artists resident here have been showing their pictures at the Theatre Marigny. Most of the names are familiar, notably Walter Gay, Cameron Burnside, Florence Esté, Alexander Harrison, William S. Horton, C. M. Gihon, Frieselée, Robert Logan, E. P. Ullmann, Albert Gihon, Grace Ravlin. Some lesser lights are not less interesting in the work they exhibit: Alice Muth, with a landscape in the Pyrenees, Alfred Maurer with a scene at the Bal Bullier and J. B. Greene are among these. Minnazzolli and George Colon represent American sculpture.

The Galerie Marcel Bernheim in the Rue Caumartin has taken up Druet's idea of a series of exhibitions of works by groups distinguished one from the other by numbers: "First Group," "Second Group" and so on. The first to start the cycle comprises some fifteen painters of considerable interest. No homogeneity of creed must be sought for in these groups which—at Druet's especially—show tendencies which may be quite at variance.

M. C.

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CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

SPECIAL ANNOUNCEMENT

Owing to the continued high cost of
printing production, paper and postage,
it has been found necessary to advance
advertising rates 25%, and unless these
costs decrease by Jan. 1, 1921, next, it
will be necessary to raise the subscrip-
tion rate to \$4 a year and the sale price
of individual numbers to 15 cents, as
the journal is now being sent to its sub-
scribers and sold at a loss.

All new subscriptions received be-
fore Jan. 1, next, will be entered at the
advanced rate of \$3.50, and those sub-
scriptions expiring before that date will
be renewed at \$3.50. This advance of
advertising and subscription rates is
made with the greatest reluctance ar-
nearly a year later than more sub-
stantial advances on the part of all
other American periodicals.

Taft Collection Catalog

A "Catalog of Paintings in the Collection
of Mr. and Mrs. Charles P. Taft at Cin-
cinnati, O." by Maurice W. Brockwell, has
been privately printed. This collection was
started about 18 years ago, and now takes
rank among the more important private col-
lections in this country. It contains works
by the old and modern Dutch painters, by
the Barbizon school, by the British school
of the 18th C., a few Spanish and Flemish
canvases.

ART WORKS FOR CHRISTMAS

To the many men and women who,
with the near approach of the Christ-
mastide, with its accustomed exchange
of gifts, and especially to those who are
puzzled as to the nature of their in-
tended gifts, we would suggest careful
consideration of pictures, prints, tapes-
tries, or art objects, which, in addition
to their material utility as furnishings
have the advantage over strictly mater-
ial articles, of an educational and
pleasure giving quality. What better
gift for a man or woman of refinement
than a really good picture, print, weave,
porcelain or bibelot, to delight the eye
with its intrinsic beauty and, in the
case of pictures and prints, to bring a
constant reminder of loved landscapes,
beaches or mountains near home or in
foreign climes, or some good copy of an
old or modern masterpiece, castle or
cathedral or of some noted personage
or beauteous maid, made famous by a
master? The argument that art works
are too costly, especially in a period of
business depression, and are luxuries
whose purchase should be avoided, is
not a sound nor just one. Never was
there a Christmastide in America, when
the smallest purse could procure for
some friend or loved one, a picture,
print, porcelain, weave or bibelot, good
in quality and well worth, if bought
from a reputable dealer, its price.
There is no profiteering in the art trade
today, and while, of course, with the
limited output of really great and
unique examples of master artists and
artisans, these hold and will hold their
necessarily high values, there is an
abundance of lesser priced and good art
works, most suitable for Christmas
gifts, and which can now be had at
figures for which it would have been
impossible to procure them last Christ-
mastide.

We would urge our readers and the
art public therefore to consider care-
fully the advantage of art works as
Christmas gifts, and would further
urge the selection of these from the
reputable art firms and houses of posi-
tion and standing whose cards are in
our columns, and which we can endorse
in every way.

NEW NAME FOR ART FIRM

Mr. René Gimpel has retired from the firm
of E. Gimpel & Wildenstein, New York and
Paris. The firm will now be known as
Wildenstein & Co.

Mr. Frank Partridge, who has been here
for two months past, his first visit to N. Y.
since 1914, sailed on the Aquitania Tuesday
last to spend the Christmastide with his
family in London. He may return next
spring.

Mr. Jacques Seligmann, who only arrived
from Paris last month, sailed Tuesday last
on the Aquitania for London where he plans
to open a new art house, and will proceed
to Paris for Christmas. The sale of his col-
lection of 70 examples of Degas, scheduled
for late January, will be an event of the
season. Mr. Germain Seligmann did not
accompany his father but will soon make
a trip to the Western cities and will return
to Paris in February.

Mr. D. K. Kelekian, who came over from
Paris with his daughter in October and who
is at the St. Regis, brought with him a se-
lection from his noted collection of works
by the modern French painters, Cézanne,
Matisse, Mary Cassatt, Degas, Guillemin
and others, which he is showing to a few
friends at his gallery, 709 Fifth Ave. Mr.
Kelekian has probably the finest examples
of Cézanne, Degas and Matisse ever
brought here.

J. Francis Murphy returned last week
from his studio at Arkville, N. Y., and is
painting as usual in The Chelsea. His
health, which was not good last season, is
decidedly improved.

EXHIBITIONS NOW ON

(Continued from Page 2)

Dealer Becomes Painter

It rarely happens that a dealer in art
works abandons his trade and turns his at-
tention to the actual production of pictures,
prints or sculpture—probably for the reason
that the commercial sense, which must pre-
vail in his temperament, if he is to suc-
ceed in his business, so dulls the artistic
feeling that while he may have abundant
taste, appreciation and good knowledge, he
cannot well subordinate the commercial to
the extent that he can produce successfully.
Many a foreign dealer, in earlier, and even
modern days, has essayed painting and
sculpture but not one instance can be re-
called of their success along these lines.

Now comes the still young Mr. Richard
Erdeheimer—for some fifteen years past a
dealer in old prints and drawings in this
town, in which line he was moderately suc-
cessful, blessed as he is with a keen com-
mercial sense, and on the advice of a friend,
who, he says, is an art critic, leaves his
shop and turns to painting, and with aston-
ishing courage, if not effrontery, shows the
fruit of his evidently fevered activity with
the brush and palette knife, to an amused
and curious public at the Anderson Gal-
leries.

Mr. Erdeheimer, in the language of Wall
Street, is "long" on enthusiasm and "short"
on performance. His coast scenes and land-
scapes are crude in color, his rocks sponge-
like, and he has much to learn, if he can
earn, while painting at motoring speed, of
the principles of composition and perspec-
tive. A row of portraits, also displayed at
Anderson's, all directly evidencing the close
study of Holbein, are better than the land-
scapes, and some are faithful in expression,
but they are hard in contour, lacking
modeling, and while not devoid of a certain
promise, may best be called "experiments
in paint." It is possible that the would-be
artist may, if he will work more repose-
fully and study more closely, become a
painter and some day he may be heard of
at the Salon—who knows?

Mortimer Block at Civic Club.

Mortimer Block, whose paintings are
shown at the Civic Club, 14 W. 12 St., until
Dec. 30, gives the impression of morbidity.
A number of the 30 paintings shown have
been exhibited before. They are not with-
out interest and variety, but back of them
as a group there is felt a good deal of the
neurasthenia of Dostoyevsky in the unpleas-
ant, unhealthy, clammy green dream world
that is his vision and in the romantic sub-
ject matter and his recent preoccupations
with religious themes. There is a "Savior,"
original in conception, true, but neurotic
and certainly not ascetic. "Charon, the Ferry-
man," "The Glorious Hope" and "Dissolu-
tion" have to do with death. "The Soul of
a Nation" and "Emancipation" treat Lincoln
in a hideous conception that will appear
sacreligious to Americans who esteem the
Great Emancipator as the national hero. As
a contrast several of the older paintings are
charming and the landscapes are as varied
as the other phases of Block's work. "Rus-
sian Pastoral" is not only successful but
happy and pleasant.

Thumb Boxes at Pen and Brush

The Thumb Box exhibition, now on at the
Pen and Brush, 134 E. 19 St., is interesting
in that it is intrinsically a good show, and
also because of the group work. Mrs. Clara
Weaver Parrish has a group of 80; Eva
Brook Donley three, of Mexican scenery;
Kate A. Williams, five charming landscapes;
Jane Peterson, three, "Palm Beach," a
sketch of "Gloucester Wharves" and
"Dodo"; Susan Ricker Knox, three color-
ful bits; Felicie Howells two enchanting
ones, and Clara Fairchild Perry a "Winter"
in her best style. Others exhibiting are
Katharine Lovell, Harriet V. Titlow, Mary
A. Doull, Mrs. W. B. Tallman, Ida Stone,
Marguerite Larned, Dorothy Dreier, Mary
Fairchild and Caroline Pitkin. The
choicest and largest group is shown by Miss
Hartley, some 54 scenes from the islands
of Granada, Trinidad, and from George-
town, British Guiana. They are replete with
color, quality, have concentrated graceful
composition and are thoroughly interesting.
Miss Hartley gave an entertaining "talk"
Tuesday aft. of her travels and observations
in the Antilles. She is the daughter of the
late J. Scott Hartley, the sculptor, and the
granddaughter of George Inness and has
inherited a talent for art.

John W. Hawkins at Majestic Hotel

John W. Hawkins' exhibition of paintings
of "Marvels of the Sunrise" is now on at
the Hotel Majestic. No other painter in
America devotes his entire time to this
phase of Nature and it is doubtful if anyone
can paint it with so much sympathy and
understanding. Beautiful in color and in-
fused with sincere poetry and individual
charm, the works must impress any art
lover.

At the recent Concord (Mass.) exhibi-
tion John W. Winkler of San Francisco re-
ceived a first-class hon. mention with the
certificate of the Association for his etch-
ings. The exhibition sales totaled \$1,200.

Six Boston Etchers at Kennedy's

Among the six Boston etchers now show-
ing at the Kennedy Galleries, 613 Fifth Ave.,
Frank W. Benson has a number of prints
"just published," which reveal him in a new
vein, as there are some four or five with
gunners alone, or, in one instance, boats as
the centre of interest. Lester Hornby has
a number of war scenes, of which "Ameri-
cans at Chateau Thierry" and others are
done in a freer, stronger and more deco-
rative manner than his ante-bellum work.
Sears Gallagher, among other N. Y. views,
has a new one, "The Cathedral of St. John,
the Divine." His "Campus at Harvard" is
among his most successful examples and
gives the quiet pondering atmosphere of the
place. W. H. Bicknell's views of rural New
England are simple and beautiful, portray-
ing with extraordinary delicacy and truth
the light at different times of the day, and
Chas. H. Woodbury has several strong
rhythmic drawings of leaping porpoises, pre-
sented as only this artist can this kind
of subject. These recall Matthew Arnold's
"Mermaid" and the lines, "Come, dear chil-
dren, let us away, far and away below."

Brooklyn Etching Show Prizes

Prizes have been awarded for prints in the
current exhibition of the Brooklyn Society
of Etchers at the Brooklyn Museum, as fol-
lows: Frederick Reynolds won for his
mezzotint in color after Van Dyke's portrait
of Maria Luigia de Tassis the Mrs. Henry
F. Noyes prize of \$50 for the most popular
print, awarded by ballot of the Associate
Members of the Society during the first
week of the display. Paul Roche, for his
etching "The Curtain Call" captured the
Kate W. Arms prize of \$25 for the best
print by a member of the Society, and
Frederick Garrison Hall, for his etching
"Old House at Vicenza" won the Nathan I.
Bijur prize of \$25 for the best print by an
exhibitor, not a member, an impression of
a plate executed during the year.

The members of the jury awarding the
two last prizes were Henry A. Ingraham
and the following prize winners of former
years: John Taylor Arms, Eugene Higgins
and Arthur W. Heintzelman.

Early American Silver in Brooklyn

The Brooklyn Museum announces an ex-
hibition of early American silver, to open
Dec. 19, in commemoration of the landing
of the Pilgrims, Dec. 19, 1620. The exhi-
bition will consist of about 100 pieces, some
25 of which are a portion of the recent
Samuel E. Haslett bequest to the Museum.
The remainder are largely loans from the
trustees of the Museum.

New Reinhardt Galleries

The recently completed new galleries of
Henry Reinhardt and Son, at 606 Fifth Ave.,
have been opened and are among the best
appointed and handsomest on Fifth Ave.
They were built in a surprisingly brief space
of time on the lot in the block between 48
and 49 St., west side of the avenue, between
the building occupied by Thorley on the
south and the residence of Mrs. Ogden
Goelet on the north, and while only two
stories in height the rooms have such high
ceilings and are so well proportioned as
to give the impression of larger space.

The visitor enters from the avenue di-
rectly into a spacious anteroom and pass-
ing through, finds himself in a spacious rear
gallery, lit by two large windows opening
on an unusually large rear lot which give,
in consequence, effective and full daylight.
An elevator opening from the passageway
between the anteroom and the gallery on
the right carries one to the second floor
which contains a fine smaller salesroom,
facing the avenue, and a large rear gal-
lery, lit by large windows in the rear and
a fine top skylight. There are stock rooms
opening on the right.

The walls are tastefully covered in reds,
greens and grays, all well adapted to the
display of the superior pictures of old and
modern schools handled by the well-known
house. The house is to be congratulated
on its new quarters and their convenient
and accessible location.

The opening of the new galleries was un-
fortunately marred by the serious illness
of Mr. Henry Reinhardt with pneumonia,
from which his many friends will be glad to
know he is recovering.

At the Pen and Brush

At the last "Monday Evening Coffee Talk,"
at the Pen and Brush, the guest of honor
was Dr. Walter Scott Perry of Pratt Insti-
tute, whose subject was "Japan and Cer-
tain Phases of Her Art." Mr. and Mrs.
Perry only recently returned from Japan.

A Royal Appreciation

Mr. Arthur Greatorex has received the fol-
lowing letter of appreciation:

"Dear Sir: I am commanded by the Queen to ex-
press to you her very sincere thanks for the framed
etching of 'John Knox's House,' which you have been
so good as to forward for Her Majesty's acceptance.
The Queen will be glad if you will convey to Mr.
Henison her great appreciation of this gift. Her
Majesty is very glad to possess this fine copy as a
memento of the visit she paid to this historical build-
ing during her recent stay at Holyrood.

I am, Dear Sir,
Yours very truly,
Harry L. Verney,
Private Secretary to H. M. The Queen.

Duveen Brothers

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by John Ward Dunsmore

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BOSTON

For their annual Christmas exhibition and following the custom of six years, the Messrs. Vose have assembled a large number (64 in all) of small paintings suitable for the decoration of the home for a Christmas display, yet distinguished, works of a group of artists, including Whistler, Davies, Blakelock, Ranger, LaFarge, Dewing, J. F. Murphy and Bruce Crane making this exhibition the most important of the Christmastide in this city. A boldly painted head by Duveneck seems to attract the most attention in the show. It is said to have been painted about 1871. Next the Duveneck portrait hangs another important canvas, a small (6in.x3in.) portrait of a young man by Whistler, with the subtle characteristics of the artist. There is an exquisite pastel drawing of a dancer by Thomas W. Dewing. Bruce Crane and J. Francis Murphy are each represented by an autumnal landscape which have in common their typical qualities of poetry, subtlety, imagination and abstract beauty. H. Dudley Murphy's excellent group of three paintings, unusually well framed, form the centre of the east wall. "An Archway," undoubtedly the most picturesque of the lot, is a study in light and shadow.

Other paintings which deserve more than a passing glance are "The Boulders" by Henry W. Ranger, "Night," Blakelock, "Pine Trees," John Sharmon, a group of three Arizona desert scenes by Albert Groll, "Manor Gates," Ruth Anderson, "Playing in the Sand," Sears Gallagher, "Beaver Brook," F. G. Quimby, "Hauling Charcoal," L. P. Dessar, "A Normandy Doorway," Childe Hassam and "Basket of Roses," John LaFarge.

At the St. Botolph Club Everett Lloyd Brant fills the spacious gallery with 23 oils. Still lifes, decorative panels and landscapes of unequal merit evidence the versatility of the artist. Mr. Brant seems most at home in his flower pieces, "Snapdragons" is perhaps the most inspired of the group and is labeled with a San Francisco Exposition silver medal. In "The Feast of the Nile" Mr. Brant has attempted to imitate the style and subject of an old Egyptian panel. The colors are dull and flat but it is an interesting experiment.

Twelve pastel flower panels by the Milwaukee artist, Agnes Harrison Lincoln, are shown as the Christmas attraction at a local gallery. Mrs. Lincoln exhibited at this gallery two years ago. While the panels have much of the decorative about them, they are representative enough for one interested in flowers, as such, to take pleasure in recognizing the various kinds and species. The flowers have life and vitality and not one panel suggests, as so many still lifes are apt to do, the thought that the artist arranged and composed the component parts to make a "pretty" picture. She has achieved an unusually effective ensemble in the panel called "Flowery Spring." It is no wonder that architects and interior decorators requisition these panels of Mrs. Lincoln's as fast as she can produce them.

The new annex of the Malden Public Library opened this month with an exhibition of the works of Stanley W. Woodward. Nearly 75 pieces are hung, which include etchings, drawings, (pencil portraits and landscapes) and paintings. Few galleries in or near Boston, excepting the Museum, can boast of better facilities for displaying works than this Malden Library. The gallery is round, high studded with large amount of wall space and the best of lighting.

An exhibition of 30 paintings by the Canadian group of seven artists is on in the Renaissance Court of the Museum. The second series of monographs by Louis Holman, with Sears Gallagher and his etchings as the subject of his writing, has just come off the press. Some 138 plates comprise the complete list by this prolific artist. Etchings by Gallagher are in the permanent collection of the Chicago Art Institute, Boston Public Library, Boston Museum, N. Y. Public Library, Library of Congress and Brooklyn Art Institute. Sidney Woodward.

H. Harris Brown, the English portrait painter, recently returned to this country from England. He has taken the studio in Carnegie Hall, formerly occupied by Henry G. Dearth, where he will paint several portraits during the winter.

PHILADELPHIA

Evidently the local painters are saving their best work for the coming annual Academy shows here and in N. Y., if one can judge from the display known as the twentieth yearly exhibition of oils at the Art Club, now on to Jan. 9 next. Upwards of 100 works are shown and just as many others accepted by the jury, but not hung for want of wall space. A doubtful compliment is conveyed in the information to the artist that his picture was found acceptable but not available for exhibition, and the proceeding, in its manifest insincerity, savors of an attempt to avoid censure of the jury's choice. There are a number of interesting works present—few, however, rising to any high mark. E. C. Tarbell is represented by a double portrait, "Mary and Edmond," the central feature of the west wall, a good example from the well-known painter. Wayman Adams sends a strong portrait of Edw. G. Kennedy, Esq., the head of this prosperous-looking gentleman crowned with a cylindrical silk topper of rather inartistic lines, probably not the selection of the painter. Effective in lighting and warm flesh tones is a female head painted as a counterfoil to a plaster cast in the background by Luigi Spizziri, and M. Bradish Titcomb's "Portrait of a Lady" is one of the best in the show. There is a portrait "Study" by a Japanese, Tokio Ueyama, an interesting work, showing the Oriental colorist arriving at the same success as the Western portrait painter. Half a dozen sad life-stories are suggested by Joseph Sacks' character delineation of "A Woman of the People," a sort of foil to Albert Rosenthal's piquant and gay "Portrait of Mrs. F." Alexander R. James sends a capital portrait of the boy "Astra," amusingly naïve, and Elizabeth M. Walsh shows a fine sense of decorative color in her figure, "The Daguerreotype." Many pictures of Gloucester and Provincetown, some good, others mediocre, figure in the show, all by members of the same summer school family. The New Hope group is present also with good typical landscapes by E. W. Redfield and Walter E. Baum. George Gibbs has a well-drawn, delicately-colored "Nude" and Henry P. Poore fine autumnal tints in "Drawing Cover—October Hunt." Eugene Castello.

SAN DIEGO (CALIF.)

An organization called the "Friends of Art" has just been formed among the prominent citizens to cooperate with the San Diego Art Guild in bringing worthwhile exhibitions of paintings here. Over \$1,000 is pledged annually for this purpose. The first exhibition has just been hung, that of the Calif. Art Club loaned by the Los Angeles Museum. All exhibits are held in the Fine Arts Gallery in Balboa Park which was built for the Fair.

A concentrated effort is being made to utilize many of the beautiful buildings erected at that time for art purposes. The San Diego Museum controls a number of these buildings, which house a remarkable group of archeological exhibits. Dr. Edgar L. Hewett, director of the Museum, has encouraged the arrangement of studios in the Museum rooms. Many ideal nooks abound for this purpose. Four are now in use. It is the policy of the Museum to give the use of the studios free of rental to either local or non-resident artist.

A fund of \$50,000 has just been given by Miss Ellen Scripps for the purpose of founding a Natural History Museum. A home for this institution is now being made in one of the buildings on the Plaza. Another large building on the Plaza will be the home, after Jan. 1, of the San Diego Academy of Fine Arts. This school was closed during the war and will reopen under the directorship of Eugene DeVol, well-known instructor in the Chicago Academy; he comes here from the Denver Academy. Two art galleries have been opened in the business district in the past year.

H. B. B.

Charles Bittenger, who returned to his studio, 33 W. 67 St., where he had expected to paint steadily this winter, was ordered recently by the U. S. Naval Reserve of which he is still a member, to report for duty on the Dreadnaught Florida for a two months' cruise.

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WATERBURY, CONN.

The Mattatuck Historical Society has arranged an exhibition of oils by leading American artists, selected from the Montross, Milch, Rehn and another N. Y. gallery, now on and to continue through the month. The Rehn Gallery contributes examples of Robert Spencer and Helen Turner, from the Montross Gallery come examples of Robert Brandegee, W. J. Glackens, Robert Henri, Jonas Lie, K. Hayes Miller, Maurice B. Prendergast, Allen Tucker, and Charles A. Winter, while the Milch Gallery sends examples of Martin Borgord, George Bruestle, L. P. Dessar, G. W. Edwards, A. C. Goodwin, the late Louis Loeb, Gari Melchers, Valentino Molina, Helen Turner, E. C. Volkert, F. J. Waugh and Guy Wiggins.

OBITUARY**William F. G. Pape**

William F. G. Pape, the noted German portrait and historical painter, was run over by a motor car in Stockholm and died Dec. 14 from his injuries. Herr Pape had been at Christiania to paint the scenes at the recent presentation of the Nobel prizes.

Herr Pape was born in Carlshutte, Germany, in 1859. He studied in Berlin, Paris and Rome and had painted portraits of the former Kaiser and his family, Bismarck and other personages.

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ARTISTS' EXHIBITION CALENDAR

National Academy of Design, 215 W. 57 St.—96th annual exhibition, March 5-April 3, 1921. Works received Feb. 10, 11, from 9 A. M. to 5 P. M.

New York Watercolor Club, 31st annual exhibition. Fine Arts Galleries, 215 W. 57 St., Jan. 15-Feb. 6, 1921. Exhibits received at Galleries Dec. 30.

Philadelphia—Pa. Academy—116th annual exhibition, Feb. 6-Mar. 27, 1921. Entries by Jan. 5; works received to Jan. 17. W. S. Budsworth & Son, 424 W. 52 St., will receive N. Y. works to Jan. 13.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy. Pastel portraits by A. Garfield Learned through Jan. 15.

Arden Gallery, 599 Fifth Ave.—Christmas exhibition and sale, to Dec. 27.

Arlington Galleries, 274 Madison Ave.—Portraits and landscapes by Ernest L. Ipsen, A. N. A., continued to Jan. 1.

Babcock Gallery, 19 E. 49 St.—Annual exhibition of cabinet pictures by American painters, to Jan. 1.

Brooklyn Museum—Collections of the late Robt. W. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Early American silver, Dec. 18.

Century Club Association, 7 W. 43 St.—Paintings from Duncan Phillips Memorial Art Gallery, to Dec. 31. Admission by card only.

City Club, 55 W. 44 St.—Pictures by Leon Dabo.

Daniel Gallery, 2 W. 47 St.—Paintings by Charles Demuth, to Jan. 1.

Dudensing Galleries, 45 W. 44 St.—Paintings by Blakeock, Inness, Wyant, Pissaro, Sisley, Cezanne, to Jan. 1.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Mary Cassatt continued.

Ehrich Galleries, 707 Fifth Ave.—Portraits in three crayons of children and adults by Frederick Webber, through Dec. 20. Paintings of the Madonna, early schools, to Jan. 1.

Feragil Gallery, 607 Fifth Ave.—American Art in Paris by P. H. Bruce. Recent paintings by Geo. Inness, Jr. Paintings by J. Alden Weir, Frank Duveneck, to Jan. 1.

Folsom Galleries, 104 W. 57 St.—Recent works by 15 modern American painters to inaugurate opening of new gallery. Sculpture by John Storra, to Dec. 24.

Grolier Club, 47 E. 60 St.—Fine Printing from Didot the elder to the Ashenden Press, to Jan. 1.

Hanfstengl Galleries, 153 W. 57 St.—60 Etchings by Kasimir.

Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.

556 Fifth Ave.—Dolls and silhouettes by E. O. Hoppe, through Dec. 24, under direction Mrs. Albert Sterner. Etchings by Whistler.

Hotel Majestic, Salon, Central Park W. and 72 St.—Paintings, "Marvels of the Sunrise," by J. W. Hawkins and Historical Paintings by John Ward Dunsmore.

Kennedy Galleries, 613 Fifth Ave.—Boston Etchers, Frank W. Benson, W. H. Bicknell, Sears Gallagher, F. G. Hall, Lester G. Hornby, Chas. H. Woodbury, to Jan. 1.

Little Gallery, 4 E. 48 St.—Handwrought silver.

Macbeth Gallery, 450 Fifth Ave.—4th Annual Exhibition of Intimate Paintings, to Jan. 1.

Metropolitan Museum, Central Park at E. 82 St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.

Milch Galleries—Annual holiday exhibition Selected Paintings of Limited Size, to Dec. 25. Etchings and color etchings by Wm. Meyerowitz, to Jan. 31.

Museum of French Art, 599 Fifth Ave.—Collection modern French Art, assembled by Museum's Paris Committee, to Dec. 21.

National Arts Club, 119 E. 19 St.—Art expression by members, painters, sculptors, decorators, craftsmen and architects, to Dec. 29.

N. Y. Public Library, Fifth Ave. and 42 St.—Print Gallery, Room 321, American lithographs of today, to Jan. 15. Stuart Gallery, Room 316, French prints, XVI to XVIII Cen., to Jan. 1.

Pen and Brush Club, 134 E. 19 St.—Annual thumb-box exhibition, to Jan. 1.

Persian Antique Gallery (R. Khan Monif) Madison Ave. and 61 St.—Rare Persian antiques, to Dec. 24.

Powell Gallery, 117 W. 57 St.—Oils by 26 American artists, through Dec. 29.

Ralston Galleries, 12 E. 48 St.—English portraits of the XVIII C., paintings by Barbizon masters, to Jan. 1.

Rehn Galleries, 6 W. 50 St.—Selected paintings by American artists, to Jan. 1.

668 Fifth Ave.—Paintings by Prof. Roerich of Petrograd, indefinitely.

Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII Cen., indefinitely.

Societe Anonyme, 19 E. 47 St.—Works by "Modernists."

Touchstone Gallery, 11 W. 47 St.—Woodblock prints and monotypes in color by Ruth C. Farrell. Paintings by Gernard Gussow, to Dec. 25.

Wanamaker's, Astor Place, Belmaison Galleries, 5th Gallery, New Bldg.—Paintings by Jean Gabriel Domergue.

E. Weyhe, 710 Lexington Ave. (between 57 & 58 Sts.—Lithographs and aquatints by Arthur B. Davies, to Jan. 1.

Wildenstein Galleries, 647 Fifth Ave.—Work by Paul Helleu, indefinitely.

Woman's University Club, 106 E. 52 St.—Work by Paul Helleu, to Dec. 20.

ART AND BOOK AUCTION CALENDAR

Walpole Galleries, 10 E. 49 St.—Choice books from the libraries of Mrs. Sam. Hoar, Jr., of Concord, Mass., and two N. Y. collectors, Dec. 20, 10.30 A. M. and 2.30 P. M.

PARIS**December Art Auctions**

Dec. 20-21—Hôtel Drouot, Salle No. 6. Objets d'art anciens, principalement du XVIII ième siècle, Fapisseries. Henry Baudoin, auctioneer; M. M. Manheim, expert. Salle No. 8. Collection de feu Mr. R—, lère vente objets de vitrine, éventails anciens. Lair Dubreuil, auctioneer; Paulme & Lasquin, experts. Salle No. 12. Objets d'art, meubles anciens et de style appartenant à Mr. Alvarez de l'Opéra. Lair Dubreuil, auctioneer; H. Léman, expert.

Dec. 21-24 Hôtel Drouot, Salle No. 11. Collection de M. A—, Objets d'art d'Extrême-Orient. Lair Dubreuil & Giard, auctioneers; André Portier, expert. Salle No. 6. Importante réunion de tableaux modernes. Henri Baudoin, auctioneer; J. Féral, expert. Dec. 22-23—Salle No. 1. Vente pour cause de départ de Mme. X—, bijouterie et tableau par Detaille. Lair Dubreuil, auctioneer; Falkenberg, Linzeler, Guillaume, experts. Dec. 23—Salle No. 8. Beaux bijoux, dentelles anciennes, fourrures. Henri Baudoin, auctioneer; M. M. Manheim, expert. Dec. 24—Salle No. 10. Objets d'art anciens, tapisseries. Henri Baudoin, auctioneer; M. M. Manheim, expert. Salle No. 1. Meubles anciens, objets d'art appartenant à Mr. le Baron de F—, Lair Dubreuil, auctioneer; Paulme & Lasquin, experts.

NEW BEDFORD (MASS.)

With the assistance of the Arlington, the Macbeth and the Milch Galleries of N. Y. and the Vose of Boston, the Art Club is holding a fine exhibition of 110 paintings in the Light Co.'s Hall. The array of well known names is impressive, and includes Sargent, Fromkes, Groll, Garber, Lawson, Chase, Wiles, Daingerfield, G. Symons, Lever, Dougherty, Mora, Twachtman, Henri, Hale, A. P. Ryder, Wiggins, Paxton, Crisp, Spencer, Paxton, Hassam, Ranger, Shurtleff, Inness, Waugh, Decamp, Genth, R. E. Miller, Redfield, and others.

The largest work shown is Clifford W. Ashley's "Wanderer," a harbor scene with whaling ship painted recently and a typical and strong as usual. He has also two landscapes, and his work is of especial interest in that he is a local resident.

Other local painters represented are Dodge MacKnight with six brilliant watercolors, Harry Neyland and Louis H. Richardson with a like number of paintings. L. D. Eldred exhibits one of his best canvases, "The Admiralty," wrongly cataloged as "Algiers." Other local painters exhibiting are E. F. Comins, Geo. L. Noyes, Nat. C. Smith, Alden White and Herbert P. Bryant, and there is a characteristic example of the late R. Sevain Gifford who lived and worked here.

PROVIDENCE

At the Providence Art Club, Stephen W. Macomber is showing 17 oils and 12 charcoal drawings. The oils are nearly all important canvases and will add greatly to the artists' reputation. Moonlight effects predominate and in this field of poetic interpretation Mr. Macomber has secured some remarkable results. "Marsh Haystacks" is notable for its atmospheric qualities and for the solidly painted foreground. "The Valley Farm" and "Haunted" are excellent moonlights, as are "Silvered Waters," "Misty Midnight Moon," and "After Midnight." In most of the canvases, the silhouette of the earth, trees and buildings plays an important part in the compositions which in every instance have been carefully thought out. An apparent spontaneity of brushwork adds to the charm of all the pictures.

This display will be followed by the popular Thumb-Box Exhibition, to which local artists are sending important pictures, as the fact seems to become apparent from year to year that the buying public appreciates the difference between mere hasty sketches and completed pictures, even if diminutive in size.

W. Alden Brown.

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MEMPHIS

An exhibition is now on at the Art Gallery in Overton Park of landscapes by the late Henry T. Ranger, by Daingerfield and Ballard Williams one each, a portrait of Mrs. Nicholls Auchmuty by Gilbert Stuart, a pastel portrait of Mrs. Elizabeth Brown by John S. Copley, all loaned by the Macbeth Gallery, N. Y., portraits of Matthew Sully by Thomas Sully, "The Artist Painting His Wife's Portrait" by Benjamin West, Col. Herries by John S. Copley and of Mrs. Stark by Charles W. Peale, all loaned by the Ehrich Gallery, N. Y., portraits of John Crocker by Gilbert Stuart, Mrs. Burk by Thomas Sully, Milton by George Inness and a "Sunset" by Alexander Wyant, all loaned by the John Levy Gallery of N. Y.

There are also shown a group of old portraits dating back to revolutionary times, loaned by local art lovers, one of the most interesting, that of John Ellett by Benjamin West, loaned by Mrs. Kate Ellett, also one by an unknown artist of William Sayer, whose family has been prominent in public life, having entertained Lafayette in his home when he was in this country. There are three miniatures, Bishop Robert Smith loaned by Mrs. C. K. Smith, Elizabeth B. Barrett by Healy, full of grace and charm, by Miss Ada Bankhead, one by Rembrandt Peale, loaned by Mrs. Hugh Humphreys, two silhouettes and a miniature loaned by Mrs. H. A. Ramsey, an interesting still life by David de Heem, a landscape by Haseltine, etc.

In Gallery C there is a collection of Chinese porcelains loaned by Mrs. J. T. Harahan and in the print room an exhibition of domestic architecture.

ST. LOUIS

The St. Louis Art Guild at its eighth annual exhibition awarded 14 prizes, among them the following: The St. Louis Art League prize of \$300, to O. E. Berninghaus, St. Louis, for "The Gossips"; the Chamber of Commerce prize of \$350 to Paul F. Berdianer, for "A Source of Industrial Power," a scene from above the Eads Bridge; the Halsey C. Ives prize of \$100 to Nancy Coonsman for a "Baby" fountain in bronze; the John Liggett Scott memorial prize of \$100 to Fred G. Carpenter for the best landscape; the Carl Wilmer prize of \$100 to G. von Schlegel for figure painting; and \$100 to E. H. Wuerpel for a decoration.

The jury consisted of Robt. Aitken, Paul Dougherty and Willard L. Metcalf, who presented the prizes. Both Aitken and Dougherty made speeches, and the former criticised St. Louis for its neglect of sculpture.

The City Art Museum has received three polychromatic windows, mounted as a triptych, formerly in the Rodolphe Kann Collection, Paris. They were made in Nuremberg about the beginning of the XVI C. The central panel bears the effigy of St. Maurice, clad in Maximilian armor. The other two panels bear the escutcheons of Yorig Vislar and of Otto Ruesstorffer. To the textile collection has been added a well-preserved XV C. Gothic cope in red velvet, with the familiar pomegranate pattern. The Oriental collection has been augmented by a number of Japanese prints, two six-fold Japanese screens, decorated with floral motifs, by Sotatsu; two unique Chinese statuettes in silver, ascribed to the Tang dynasty, albums of Chinese paintings, embroidered robes and other textiles, most of which are the gifts of Mr. W. K. Bixby.

The Noonan-Kocian Galleries show a group of paintings by Tom P. Barnett, of vigorous execution and strong individuality. The subjects are scenes in St. Louis, Rockport and Gloucester, Mass.

O. E. Berninghaus is showing in the art room of the Central Public Library a number of paintings and black and white sketches of the barytes region in the picturesque foothills of the Ozark Mountains of southern Missouri.

James B. Musick.

MILWAUKEE

Exhibits in the Art Institute this month comprise paintings and etchings by Eugene Higgins, watercolors and pencil drawings by Jessie King, the London illustrator; etchings by Arthur William Heintzelman; toys and dolls made for Christmas sale by local school children, and in the handicrafts, the Mrs. Emma Blaxius Hodge Collection of Embroideries of the Near East, loaned by the Chicago Art Institute, and Mrs. Hodge, co-operating with the Near East Relief. Ten paintings by William Everett Ellis of New Bedford, Mass., are also on view.

The Jessie King exhibit of drawings include illustrations from Oscar Wilde's "House of Pomegranates," nursery panels from the fairy tale of "The Frog and the Princess," and original drawings from the "Book of Churches, Paris," and the "Book of Bridges, Paris." On Dec. 15 there was opened an exhibition of the "Six American Painters," recently seen at the Milch Galleries, N. Y., of works by Elliot Clark, Hobart Nichols, Ivan Olinsky, Edward H. Potthast, Henry B. Snell and Edward C. Volkert, 24 choice paintings in all.

The 20 oils of Eugene Higgins have met with appreciation among local collectors. Their intense tragic force, surface quality and beautiful color have made this exhibit notable. A circuit of Higgins oils and etchings has been arranged by the Institute and they have already been shown by the Art Association of Springfield, Ill., and the Hackley Gallery of Muskegon, Mich., and will go from here to the Grand Rapids Art Association. The "Old Woman With the Sack" was an "invited" canvas for the current annual exhibition at the Chicago Art Institute was withdrawn.

M. B. M.

CINCINNATI

The auction sale of paintings and sculptures held by the Cincinnati Art Club December 4 at the Hotel Gibson was successful. The net proceeds of the sale, over \$6,000, are to be used as a preliminary fund for the erection of a new club house here. This project which is so dear to the hearts of local artists, not only prompted them to send some of their best things, but friends and relatives also generously contributed works of some of the deceased members. Among these were three Duvenecks, a head which sold for \$2,500, a marine, "Twilight Sea," for \$1,500, and a signed etching which brought the record price of \$390. A small etching of Robert Blum brought \$43. John E. Weis sent an oil landscape which brought \$200. H. H. Wessell a small canvas for \$145. Chas. Reiffle's painting brought \$114 and a small landscape in oil by Charles Kaelin was bought for \$235. Many small canvases and sculptures presented for auction brought in good returns and helped swell the proceeds beyond the fondest hopes.

Marion Chamberlain.

Recent Paris Art Sales

Even minor sales see close bidding at the Hotel Drouot when collectors scent something of value. For example, a little bedtable in marquetry (Louis XVI) starting at a low figure turned 20,000 and stopped only at 28,000 frs. At another sale a private collector competed with dealers over a canopy in floral tapestry, without any definite attribution as to period and valued at 8,000 frs., and which he secured for 46,500 frs., as also a Louis XV chaise longue in black wood upholstered in old tapestry for 20,300 frs.

From the outset of the season activity was manifest but as in previous years the important sales did not begin until after Nov. 1. They will continue until Christmas when there will be a lull, the series starting again after New Year's.

Roybet and Beurdeley Sales

The sale season at George Petit's opened this year with the Roybet collection. The well-known painter was a collector with a fine understanding and was especially interested in the Middle Age and Renaissance periods. He had formed a remarkable gallery of statuary in stone, marble, wood and terracotta by the great anonymous artists of France, Germany, Flanders, Spain and Italy. The ninth Beurdeley sale with its wonderful collection of drawings by modern artists will take place at George Petit's Dec. 15-16. The collection contains drawings by Ingres, Puvis, Legros, watercolors by Jongkind and a sketch by Manet for his Olympia.

The eighth Beurdeley sale of modern prints took place recently at the Hotel Drouot and produced 131,264 frs., which brought the total up to date to 5,606,516 frs., 171,613 frs. of which must be accredited to the modern prints. The two highest figures were realized by two drypoints by Rodin: Victor Hugo (three-quarter face) which went at 5,600 frs., and Victor Hugo (full face) 3,900 frs. Millet's "La Grande Bergère" realized 3,350 frs., three Daubignys made 3,000 frs. each and a Corot 2,000 fr.

De Béarn Library Sale

The second sale in the dispersal of Comte René de Béarn's library, an event of the utmost importance to bibliophiles, was recently held at the Drouot. This collection took twenty years to form and consists exclusively of rare specimens, splendidly illustrated in handsome bindings showing the coats of arms of kings, princes, princesses and other famous personalities who originally owned them. They were valued and cataloged by M. Bignon, the famous expert, and are put on sale by M. Henri-Baudoin, who specializes in the sale of rare books. At the first sale of this collection, last June, he secured 700,000 frs. The third and most important part of the library will be sold early next year, when an imposing total may confidently be expected.

Manzi's Japanese Print Sale

The second part of the late M. Manzi's celebrated collection of Japanese prints was sold at the Galerie Manzi by MM. Lair-Dubreuil and Henri-Baudoin and its result endorsed the success of the first sale last March and which brought 446,362 frs., the highest figure attained so far at a sale of the kind. The second "vacation" closed with a total of 291,000 frs., which means about 737,500 frs. for the prints only, the sword guards having brought in 44,413 frs. additional. The grand total of the five Manzi sales was therefore approximately 2,838,000 frs. The highest prices were given for Utamaro, whose celebrated triptych "Soirée d'Été" rose to 12,000 frs. The "Courtesan Out for a Walk" by Haronobu made 2,000 frs. and the "Pink Carnation" by the same artist, 1,500 frs.; a "Young Woman with Her Lover," by Kyonaga, 2,100 frs.; "Young Man with Two Geishas," 2,800. The Sharaku also sold well. The actor Iway Hanshiro, in the part of Oichi, reached 6,800 frs. and several others by the same 6,000 frs. A "Young Girl Going Aboard the Sumida" by Toyohiro brought 5,300 frs. A fine sword guard from the Kyoto workshops early XVIII C. reached 1,025 frs. and another signed Katsonuri, 900 frs. An excellent descriptive catalog had been compiled by the "experts" MM. Vignier and Portier. Another sale of prints belonging to the same collection will take place next June.

Recent London Sales

A forthcoming sale at Sotheby's is of peculiar interest in that it consists of some remarkable Roman jewelry (dating three centuries before Christ), recently discovered by roadmakers, during digging operations on the site of a Roman temple, built at Leyris in France. There are intaglios and gold beads in the Roman reel shape, there are rings and hair pins, earrings and brooches of the pale, pure gold that seems to glow with a reddish gleam. Many of the trinkets are perfectly suitable for wear by the fashionable woman of the day, so that it is quite possible that they will be acquired for other than museum purposes.

Recent Sales at Christie's

Sporting pictures are still creating a deal of brisk bidding at auction sales. Four portraits of horses by Ben Marshall were bought at Christie's from the McCalmont collection by Mr. Frank Sabin at 1,430 gns.

ART AND BOOK SALES

At the same sale, Mr. Lawson Peacock bought for 820 gns. a set of 12 pictures, illustrating Richardson's "Clarissa Harlowe," and by the Dutch artist, Cornelis Troost, better known on the Continent than in this country. L. G-S.

Miniatures and Washingtoniana Sale

At a sale of miniatures and Washingtoniana at Henkel's, Philadelphia, Dec. 14, Charles Willson Peale's ivory miniature portrait of Washington, painted on order from Mrs. Washington and presented by her to the daughter of Dr. David Stuart, was purchased for \$9,600 by the Ladies of the Mt. Vernon Association. To the same bidders also went Washington's field glass for \$4,900. His pocket shaving case fetched \$950 from a N. Y. bidder. A Chippendale mahogany chair from dining room at Mt. Vernon during Washington's residence there, was sold for \$1,100 and another, similar in style and provenance for \$700 to Mr. Bissell of Delaware. Gilbert Stuart's portrait of Hall Harrison (11 in. x 13 in.) went to a Mr. Harrison for \$1,400. To "N. Y." purchasers went Grimaldi's miniature of Washington, for \$2,600. A miniature by William Birch, of Washington, enameled in colors on copper, was sold to Mr. Hay for \$750; another of the same sitter, painted on ivory, by Robert Field, was sold to a "Washington" party for \$725 (Charles Willson Peale's small portrait of John Bartram, botanist (13 x 10) fetched \$190 from Mr. Lea. James Peale's miniature of Jonathan L. Worth went to Mr. Worth for \$525. A life size bust portrait of James P. Smith, the miniaturist, by Jacob Eicholz, fetched \$375 from Mr. Wilson. Malbone's small self portrait (10 x 13) was sold to Mr. Elliott for \$200. A self-portrait (9 1/2 x 11 1/2) by S. F. B. Morse, went for \$380 to an unnamed bidder. Benjamin Trott's miniature of Mrs. Walter Livingston of N. Y. went to a member of the family for \$380. C. W. Peale's miniature of Mrs. Knapp fetched \$425 from Mr. Willson, who also purchased James P. Smith's miniature of Washington after Stuart's portrait, for \$260.

Ferdinand Denis Sale

The first session of the sale of the Ferdinand Denis collection at the American Art Galleries, Dec. 10, brought \$3,320. Among the sales were:

Pair large Venetian glass Medici vases (Louis XVI); D. Clarence, \$250.
Pair tall Medici vases; T. Towns, \$220.
Crystal goblet (Empire); W. W. Seaman, agent, \$55.
Ivory miniature, medallion portrait Marshal Murat; D. Clarence, \$70.
Ivory miniature, portrait Marshal Soult; D. Clarence, \$50.
Ivory miniature painting, portrait Marshal Ney; S. George, \$65.

Jeweled necklace with earrings; H. D. Faul, \$70.
A slender rosewood inlaid table, heart shape, sold to A. T. Villa at the second session, Dec. 11, for \$100 and R. Johnston paid \$100 for a lady's oblong dressing stand.

A porcelain individual tea service, with tray, apple green ground, went to M. M. Van Buren for \$55; a pair of porcelain fruit baskets was bought by D. Martin for \$50; Mrs. G. T. Frost paid \$65 for a Saxe water pitcher and basin, gilded.

The returns for the session were \$5,247, making a total of \$8,567 for the sale.

Old English Silver Sale

Old XVII and XVIII C. English silver and furniture sold at the Anderson Galleries Dec. 10 at a first session brought a total of \$8,617.50. The highest price, \$355, was paid by F. Feder for a tulipwood writing table (Louis XVI).

Other sales were:

Old English (George II) silver coffee pot, London, 1759, by Charles Wright; Mrs. J. Farr, \$60.
Old silver coffee jug on stand and lamp, London, 1798, by George Smith and Thomas Hayter; F. A. Vanderlip, \$120.

Georgian silver coffee set, three pieces, London, 1806-1808; E. Bardi, \$110.
Pair early Georgian silver trays, London, 1783; L. T. Baker, Jr., \$100.

Early Georgian silver entree dish on stand and lamp, London, 1784, by Hearndon, Smith & Sharp; L. T. Baker, Jr., \$107.50.

Mahogany highboy (Colonial); Mrs. John Hill, \$115.
Old English grandfather's clock, made by Hutchinson-Leeds; Max Amittin, \$130.

Mahogany window seat (Chippendale); Ginsberg & Levy, \$110.

Satinwood cabinet (Sheraton); J. da Silva, \$125.
Walnut lowboy (Queen Anne); Ginsberg & Levy, \$175.

Satinwood and ebonized (Louis XVI) table; J. da Silva, \$175.

Sheraton satinwood writing table; Ginsberg & Levy, \$250.

At the second session, Dec. 11, the sales amounted to \$12,892.50, making a grand total of \$21,510.

Sales of session included

Set four candlesticks and pair three-light candelabra, Sheffield plate; G. B. la Boytaux, \$405.

Armchair in gros and petit point embroidery (Louis XV); Mrs. J. Coffin, \$335.

Needlework arm chair, carved walnut frame (Louis XV); Mrs. Coffin, \$330.

Satinwood dressing table, Sheraton; Ginsberg & Levy, \$220.

Fifteen Victorian knives and carving knife and fork; W. Farr, \$230.

Georgian silver tea and coffee set; F. J. Lewis, \$232.50.

Pair Georgian silver jardinières; M. O'Shaughnessy, \$250.

Georgian silver tea set; R. C. Veit, \$225.

Pair Georgian silver three-light candelabra; H. R. Mallison, \$310.

Georgian silver centerpiece; M. O'Shaughnessy, \$200.

Georgian silver coffee urn; Currier and Roby, \$230.

Henry J. Heinz Sale

The first session of the Henry J. Heinz (of Pittsburgh "57 varieties") collection, including ivory carvings, Chinese jade, lacquers, enamels and other art objects, at the American Art Galleries Tues. aft. brought \$5,663. The books were sold Monday eve. for a total of \$4,318.50. The sales at the first session included:

Jeweled gold beetle watch, silver and enamel wings. \$145.

Jeweled gold beetle watch, silver and enamel wings. F. Baumeister, \$170.

Silver gilded enamel watch and chatelaine. H. Symons, \$120.

Jeweled silver gilded locket. F. Baumeister, \$135.

Sculptured coral reliquary, Italian XVII C., from the Yerkes collection. B. Martin, \$280.

Jeweled silver statuette, standing figure of a medieval bride. F. Baumeister, \$175.

At the second aft. session, Wed., Dec. 15, the total was \$9,037, making a grand total to date of \$19,019. The sales included:

Chinese carpet (19x6) salmon field. Ballozan, \$510.

Four XVIII C. Chinese temple rugs (10ft.x2ft. 6) old red field. P. Watson, \$240.

Persian rug (7ft. 2x4ft. 7) mouse gray and mosque design field. J. Offerman, \$240.

Persian silk rug (6ft. 7x4ft. 4) brownish red field. A. C. Hayden, \$320.

Clock, walnut inlaid Queen Anne. Henry Symons, \$410.

Clock, walnut inlaid, Mary and Wm. Same buyer, \$240.

Desk, hardwood, mounted, inlaid. Baumeister, \$225.

Two armchairs, Louis XIII, gros and petit covers. C. C. Domerich, \$440.

Thursday's, Friday's and yesterday's sessions will be published next week.

Japanese Print Sale

Japanese prints from the collections of Dr. J. Clarence Webster and W. P. Ralph Southern were sold at the Anderson Galleries, Dec. 2, for a total of \$5,241.50. The highest price, \$1,475, was paid by Dr. A. B. Duel for a print by Utamaro, "Procession of Corean Ambassador." The same buyer bought Sharaku's "Woman in Red Kimono" for \$765 and "The Actor as Coolie" for \$275. Kiyomitsu's "Woman in Blue Dress" was sold to Miss H. Counihan, agent, for \$180.

Bostwick Etchings

Etchings after famous paintings from the estate of the late Helen C. Bostwick were sold at the American Art Galleries Dec. 10 for a total of \$2,305. "Darby and Joan," by W. Dendy Sadler, etched by W. H. Boucher, was sold for the highest price, \$230, to C. W. Kraushaar.

Other sales included:
Jean Louis Ernest Meissonier's "Tavern Exterior, With French Soldiers Engaged in Game of Cards," etched by A. Boulard fils; Mr. Lawrence, \$72.50.
Jean Louis Ernest Meissonier's "Parlie Perdue," etched by Felix Bracquemond; Mr. Lawrence, \$60.
Jean Louis Ernest Meissonier's "The Sergeant's Portrait," etched by Jules Jacquet; C. W. Kraushaar, \$65.
Meissonier's "The Stirrup Cup," etched by L. Monzies; Mr. Lawrence, \$60.
Jean Francois Millet's "The Angelus," etched by Charles A. Walter; Mr. Kraushaar, \$60.

Following the sale of the etchings, a collection, including etchings and engravings of the collection of Mrs. Eben Sutton and others, was sold. The total for the second sale was \$760.50. The sales included:

"Mezzotint, "Duchess of Devonshire," after Gainsborough; D. Bendler, \$105.
Etching of W. Dendy Sadler's "Darby and Joan," by W. Boucher; J. P. Witmark, \$220.
W. Dendy Sadler's "End of the Skin," etched by W. Boucher; C. W. Kraushaar, \$90.

O'Brien Library Sale

Part II of the library of Dr. Frank P. O'Brien was sold Monday and Tuesday last, Dec. 13-14, at the Anderson Galleries. The aft. session, Monday, amounted to \$2,100.60 and the evening session to \$2,687.75, making a total for the day of \$4,788.35. The final sale brought \$1,625.20, making a grand total of \$6,413.55.

Among the sales were:

Joseph Granville's Saducismus Triumphatus; or, Full and Plain evidence Concerning Witches and Apparitions. L. C. Harper, \$510.

Original telegram received by Major Gen. McClellan from Major Gen. H. W. Halleck concerning Gen. Grant. J. H. Gundlach, \$127.50.

Original imperial folio document whereby Isaac Stoutenburg and Philip Van Cortlandt, as commissioners of forfeiture for N. Y., gave lawful title to Philip Manor to a new owner because it had been "forfeited to the people of said state by the attainder of Frederick Philipse." H. M. Zuckert, \$225.

The third session, Tuesday aft. brought \$1,625.20. Since the grand total for Part I was \$3,198.30 and that for Part II, \$6,413.55, the grand total was \$9,611.85.

BRITON RIVIERE'S WORKS SOLD

On Dec. 6, at Christie's, London, the remaining works of the late Briton Riviere, R. A., were sold, among them 7 of his paintings and 27 of his watercolors, pastels and black and white, the property of Mrs. Reynolds Peyton. Other drawings and pictures were also sold, which included paintings by Landseer, Rousseau, Constant, Bassano, Poynter and Watts, and drawings by Alma-Tadema, Phil. May, Degas and Burne-Jones.

Hovsup Pushman, whose recent exhibition of Oriental subjects attracted so much favorable comment at the Macbeth Galleries, is located this winter in the Bryant Park studios, where he is painting portraits and subject pictures.

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